



the familiar comedians with their slapstick comedy methods, the three hundred-pound "queen of burlesque" and the volatile young women of the chorus. Kernan is a member of the Empire circuit, a combination of the burlesque theaters of the country to better the shows that visit its houses. Certainly, there is a vast amount of room for improvement in most of the traveling burlesque shows, and it may be that the Empire circuit scheme will accomplish the purpose.

#### Joseph Cawthorne May Be a Star.

The theatrical firm of Klaw & Erlanger have told Joseph Cawthorne, the German comedian, whose work in "The Sleeping Beauty and the Beast" last season attracted so much attention, that they will place him at the head of his own company in 1904.

Cawthorne is about the best of the numerous comedians who mangle the mother tongue. His comedy contribution to the performances of the Alice Neilson opera company, two years ago, was genuinely funny and demonstrated what possibilities there are in a dialect, a concertina, and a pair of nimble feet.

#### N. C. Goodwin Still Aspires.

N. C. Goodwin has evidently forgotten his experience of a year or so ago when he trouped about the country supported by his handsome wife, Maxine Elliott, in "The Merchant of Venice," for he has come out with the statement that season after next he is to appear as Bottom in "A Midsummer Night's Dream."

During his somewhat brief but tempestuous career as the money lending gentleman in "The Merchant of Venice," Mr. Goodwin experienced the novelty of being unfavorably criticized in almost every city in which he appeared; indeed, it is doubtful if he was given three favorable reviews in the entire mad dash around the circuit. At that time it was supposed that Mr. Goodwin had firmly made up his mind that he was best fitted for modern comedy—at least that is the sort of entertainment in which his admirers preferred to see him. But evidently the actor is determined to have another fling at Shakespeare in the hope that the "Merchant of Venice" verdict may be reversed by the public.

Mr. Goodwin has a number of prominent characteristics, chief among which is a hopefulness that is simply delightful in its ingenuousness.

#### Edwin Arden Likes Washington.

The many local admirers of Edwin Arden, who terminated a very successful season of midsummer stock performances at the Columbia Theater last night, will be glad to know that he will be at the head of another stock organization at the F Street Theater next spring.

This was determined upon at a conference between the actor and managers Luckett & Dwyer, of the Columbia, last night. Mr. Arden will leave the Capital tomorrow for New York, where he will spend a few weeks resting, and will then get ready for the production of "The Ninety and Nine" at the Academy of Music, New York city, in which he will play the principal part. "The Ninety and Nine" is the work of Mr. Ramsey Morris, who has fitted a number of well-known stars with agreeable vehicles in the past, and in the new play he is said to invade an entirely new field. It is by all odds the most important of the native dramatic productions scheduled for the coming season and so much is expected of it that arrangements have been made whereby it may remain at the New York Academy during the entire season if it comes up to the expectations of Arthur Morris and the producer, Frank McKee.

#### Another Arden Stock Company.

Mr. Arden said to a Times reporter last night in his dressing room at the theater:

"Yes; it is true that next season I am going to have another stock company at the Columbia. I shall commence the season a good deal earlier than this year—perhaps our first performance will be given just after Easter."

"You know this little venture was quite unexpected to me. Ever since I played at the Lafayette with Mr. Berger's company I have had a longing eye on Washington for a place in which to locate a stock company of my own, but when the time was ready for such an enterprise this spring I was busy with the Mannerling-Belle revival of 'The Lady of Lyons,' and consequently did not give the matter much serious consideration; that is, until our company reached Washington, and then I found the organization Mr. Luckett had played in his theater had been disbanded and that there was an opportunity to place a stock company in the house."

"Remember, this was well along toward the end of May, and such a venture was extremely hazardous, to put it mildly, and in Washington of all cities, on account of the fact that when the thermometer gets down to real business here it never knows where to quit."

"The present stock company under my direction was the result of a conference with Mr. Luckett—his partner, Mr. Dwyer, was out of the city at the time—and we arrived at the somewhat hasty, although correct, conclusion that the people of Washington would patronize good stock performances."

"I was at a very decided disadvantage."

#### AMUSEMENTS.

**FREE FREE!**  
6,000 Pounds of Roast Beef,  
2,000 Loaves of Bread.

To those that attend the Barbecue and Tournament at the Potomac and Navy Yards Association at Benning Race Track, WEDNESDAY, AUGUST 6, 1902.

See 5 table waiting at one time. Baseball, Shooting, Dancing, and other Amusements for valuable prizes.

Grounds open at 12 m. Riding commences at 2 p. m. Columbia Cars through to grounds.

ADMISSION FOR ALL, 25 CENTS.

as I had to complete all of my arrangements as regards the engaging of the company and deciding upon a suitable list of plays to present while I was traveling around the country with 'The Lady of Lyons' company, and one doesn't have a great deal of time to one's self when staying in a city only one day and then moving on to another town the next.

"The result of my labors, however, is pretty well known to the people of Washington. They have responded nobly to our efforts to give them good performances, and I think the plays we have revived—the list includes 'Lord Chumley,' 'The Butterflies,' 'Caste,' 'Capt. Swift,' 'Jim the Penman,' and 'Carmen'—have proved that, as a whole, the company has been exceptionally versatile."

"While I have played numerous engagements in Washington, the one just concluded is by far the most satisfactory; and all because I have been enabled to appear at the head of my own organization, and have been both artistically and financially successful."

"And I am very, very glad that I'm coming back next spring, with a company that will be the best I can secure and a lot of plays that will be on the same high plane as the ones we have presented this summer."

#### Foreign Dramatic Field Barren.

Every returning manager or stage director brings the information that the crop of new plays in England and the Continent is, indeed, very small, and that if the American stage witnesses much in the shape of novelty this season it will have to rely upon the efforts of the home writers.

Aubrey Boucicault, the excellent young actor who played with Otis Skinner in this city last season, and who assisted Mr. Skinner in making the stage version of Mrs. Catherwood's "Lazarre," is just back from London and Paris, and says:

"I went over for the purpose of securing the rights to English plays that might be produced here, but my mission was in vain, as, after a careful examination of the markets, I discovered there was absolutely nothing of value to be had."

"It is really astonishing, the lack of novelty and material in England. Never before, managers there told me, has there been such a dearth of suitable plays."

"While in London I refused two offers that ordinarily might be considered flattering. One was from Charles Wyndham to reappear in 'Betsy' at the Criterion Theater, but I am too old now to attempt boy roles. This is the piece that Augustin Daly put on at his house some years ago, under the name of 'Baby.'"

"The other offer was from Charles Caron, which I also refused."

"I have really returned to this side to look after the dramatization of Mrs. Catherwood's novel, 'Lazarre,' which Otis Skinner will present in Chicago at the end of August."

#### Alice Neilson to Return to America.

The announcement made by Klaw & Erlanger that they had arranged to direct the tour of Alice Neilson in a new comic opera by Victor Herbert and Harry B. Smith, opening in September, 1903, sets at rest the many claims made during the past three months by several New York managers and theatrical firms that they had secured this talented young singer.

From the time Miss Neilson went abroad, over a year ago, to the publication of the fact that she is now a Klaw & Erlanger star, she was besieged with offers by letter and cable and in person. She refused them all, saying that when she returned to America she would sing under the direction of Klaw & Erlanger, or would not come at all.

She personally took up the matter with this firm and after considerable correspondence, the arrangement was completed.

Miss Neilson will remain abroad this summer, for the purpose of study and rest, and all next season, to fill concert engagements for which she is under contract, and will not return to this country till late next spring.

Klaw & Erlanger will present her season after next in a great production surrounded by a superb company. Her study and experience abroad have greatly improved her work and her return to the American stage next year will present a most talented and finished artist.

#### The Jefferson Clan.

If the Jefferson family would unite in a grand revival of "Rip Van Winkle" there would be no necessity of paying salaries outside the home circle.

Being independent Americans, however, they prefer to make money in their own way, and are already preparing to favor every section of the country where

the name of Jefferson is known next season.

Joseph Jefferson will present his usual repertoire during a brief season, which may not last more than twelve weeks, and will, in all probability, be divided into fall and spring tours of six weeks each. While he presents "Rip Van Winkle," "The Cricket on the Hearth," and "The Rivals," his sons, Thomas, Joseph, and William, will each arrange to cover territory which their distinguished father will find it impossible to traverse.

Thomas Jefferson's tour in "Rip Van Winkle" is to be a distinct and separate venture. He will play in the far West, while his father appears in the East. The tour of Joseph and William Jefferson in "The Rivals" will not begin until the middle of November, after their father has closed his preliminary season.

Young Joe Jefferson is to play Sir Lucius O'Trigger and William will play Bob Acres, a part in which he has already won distinction. The Jefferson boys will manage themselves, as well as their father's affairs.

Charles B. Jefferson, the oldest son, not to be outdone by his younger brothers, is said to be figuring on a revival of the old melodrama, "Shadows of a Great City," with Mrs. Annie Yeomans as the star.

#### Brief Theatrical Mention.

Marie Tempest will make a tour of the United States next season under the management of Charles Frohman.

Henrietta Creman announces that her first new medium of next season will be a play called "The Sword of the King."

David Warfield is fast regaining his health, but he was so seriously ill that it will be three weeks yet before he leaves the hospital.

A daughter of the late Harry Kennedy, well remembered as a ventriloquist in the '70's and '80's, has gone on the stage as a singer.

Max Pigman and that expert veteran, Rose Elyzing, have been engaged for Mrs. Plake's support in Paul Heyse's "Mary of Magdala."

"His Heart's Delight" is a new title for Henry Carleton's "The Butterflies," in which John Drew acted during his second season as a star.

Mable Howard, who played "Zaza" on the road last season, is to be William Gillette's leading lady next season in "Sherlock Holmes."

"The Motor Girl" is the latest of the genre announced from London, where Louise Baudet, known well in this country, is to have the chief role.

Jennie Eustace is to take Suzanne Sheldon's role in "If I Were King" and will play Queen Gertrude in Sothorn's revival of "Hamlet."

Onoto Watanna's "A Japanese Nightingale" is to be dramatized, Klaw & Erlanger announce. They do not say when they will put it forward on the stage.

"The Liberty Belles" will be played on the Pacific Coast next season, an entirely new company and scenery being necessary for the production.

John Oliver Hobbs' "The Bishop's Move" was recently produced in London, and scored a success.

May Robson will be with Jerome Sykes in "The Billionaire," on which Harry B. Smith and Gustav Kerker are at work, and which is to be produced in October.

Edward Givrie is to star next season in a farce called "Mr. Jolly of Joliet," by Broadhurst, who wrote "What Happened to Jones" and "Why Smith Left Home."

James T. Powers' movements next season have not yet been decided upon. He has received several offers from New York managers, but as yet has accepted none.

Edna Floyd has been signed for the chief soprano role in "Princess Chic" next season by Kirk La Shelle. Miss Floyd began her career on the stage with the Bostonians.

Paul West is the author and John Bratton the composer of a music play called "The Smart Set."

John Henshaw will be among next season's stars, appearing in a new play called "The Merry Marquis," by William Gillette.

Though born in Jamaica, West Indies, Lewis Morrison intends to spend the balance of his days in San Francisco, where he has purchased a handsome

residence, and from May to September each year takes an active interest in things civic and theatrical. The famous Mephisto is prominent in social events, and a great favorite of the large colony of professionals gathered in the Pacific Coast metropolis.

The Liberty Theater will be the name of the playhouse Klaw & Erlanger are to build in New York city in partnership with and for the engagements there of the Rogers Brothers.

May Irwin is considering a tour of the world, to last three years. The idea is to play through the West to San Francisco, then go to Honolulu, then to Australia, South Africa, and England.

Richard Mansfield has had another windfall. He purchased some real estate near Portland, Ore., some years back, and now the actor has been offered five times what he paid for it.

Amelia Bingham will tour in C. Hadson Chambers' "A Modern Magdalen," with a company including Wilton Lackaye, Ferdinand Gottschalk, Henry E. Dixey, and Joseph Holland.

Jennie Reiffarth, who was popular many years ago as a comic opera comedienne, will be with Stuart Robson next season, playing the old woman's role in "The Henrietta" and "The Comedy of Errors."

The London run of "Ben Hur" lasted sixteen weeks, with four extra performances. This was in the big Drury Lane Theater, where the longest previous run of any melodrama or pantomime had been thirteen weeks.

Robert Drouet, who was leading man with Mary Manning last season, is now spoken of for the same position with Mrs. Plake next season. Mr. Drouet is hard at work on an original play, which may be exploited next season.

"Would You For Five Millions?" is the title of a comic play written in collaboration by William Collier and George W. Parsons, a member of Collier's support in "On the Quiet." Parsons is to star in the new piece, it is said.

Beverly Sigsbee, an American actress, who has been playing abroad for many years, and who for a time managed a venture in Paris, is to return in the autumn and take up Mary Shaw's role of the faithful nurse in "Ben Hur."

"The Belle of New York" will again go out on the road next season, and Margaret Sayre will have Edna May's old role of the Salvation Army girl. Miss Sayre was Miss May's understudy when the piece was first produced in London.

"Hearts Aflame," which was treated with scorn by the critics during a recent week's trial in New York city, is to be put forward in the autumn in revised form by Mrs. Robert T. Haines. It was based on a short story in "The Smart Set."

Blanche Walsh's press agent says her first public appearance was made in an amateur performance of "Othello," in New York city, as Desdemona to the Iago of Stanislaus Stanga, who is at work on a play for her use next season.

Manager O. D. Woodward, of Kansas City, announces that he has secured Marion Converse as leading lady for his stock company next season. Miss Converse has recently closed an engagement with the Alcazar Stock Company of San Francisco.

Evidently Smith and DeKoven's "Maid Marion" was not what the Bostonians had been looking for ever since the first vogue of "Robin Hood," for they announce a revival of the latter work as their chief medium for the coming season.

#### EXCURSIONS.

**CHESAPEAKE BEACH**  
ONLY SALT WATER RESORT NEAR WASHINGTON.

LOCATED ON CHESAPEAKE BAY  
Only one hour's ride to where it is COOL AND COMFORTABLE. Finest Bathing, Fishing, Crabbing, Sailing. BOARDWALK ONE MILE LONG.

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SPLENDID ATTRACTIONS.  
HALEY'S FULL CONCERT BAND EVERY AFTERNOON AND EVENING.

Under personal leadership of MR. W. M. A. HALEY.

ONLY 50 CENTS ROUND TRIP.  
Farior Car Tickets, 25 Cents extra each way. See train schedule under Railway Time Tables, pages 11-12.

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Rate 50 Cents for Adults.  
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Trains leave B. & O. R. R. Station 9:10 a. m., 4:30 p. m. week days; 9:10 a. m. and 1:45 p. m. Sundays.

**MARSHALL HALL.**

Str. Charles Macalester leaves at 10 a. m., 2:30 and 6:30 p. m. Sundays, 11 a. m., 2:30 and 6:30 p. m. Indian Head trips every Thursday, Friday, and Saturday at 6:30 p. m.

Concert and Dance Music.  
FAR, ROUND TRIP.....25 Cents.

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STEAMER T. V. ARROWSMITH.  
Every Tuesday, Wednesday, Thursday, Friday and Sunday 7:45 a. m. Home again 10 p. m.

Tickets round trip, adults, 50c; children 25c. Thirty-day tickets, \$1.00.

**Special Saturday Night Trips.**

STEAMER HARRY HANDALL.  
FOR COLONIAL BEACH, COLON'S WHARF, PONY POINT AND ST. GEORGE'S ISLAND.

From River View wharf, foot of Seventh Street at 8:45 p. m. Home 10 p. m. Sunday, Tickets 50 days, Colonial Beach, \$1.00; Colton's, \$1.50; other landings at regular rate.

THE Arden stock company concluded its midsummer engagement at the Columbia Theater last night, and an immense audience gave the players a hearty farewell. The performances have been one of the enjoyable features of summer life in the capital, and it is pleasing to know that the engagement has been very successful from a pecuniary point of view.

The theatrical season of 1902-3 will be ushered in tomorrow, when Kernan's will entertain the devotees of light burlesque and vaudeville, and a week later the Academy of Music will commence its season, the first attraction being a comedy drama called "Pennsylvania."

The Columbia will inaugurate its regular season September 1, with "St. Ann," a new play by Paul Armstrong. The National will be occupied September 3 by Rice's "The Show Girl" company.

No announcement has been made as yet regarding the opening dates of the other local playhouses, although it is expected the Empire will swing into line early next month, and the Lafayette will probably look for patronage under a new management and policy about the same time.

#### Kernan's Opening Bill Tomorrow.

M. M. Theise's "Wine, Woman and Song" burlesque, which will reopen Kernan's Lyceum tomorrow afternoon, is new in its entirety and up-to-date in every respect, and embraces the best of talent.

The company numbers thirty-five. The program combines the features of travesty, vaudeville and high-class comedy, with the highly amusing first part, entitled "The Tuxedo Cadets at Kacyay," and will be found lively in action and full of funny situations, catchy music and high-class specialties.

At the head of the stage beauties are Minnie Thomas, Flo Russell, Gladys Raymond and Mae Corie, while the principal comedy roles are in the hands of John Colvert, Harry Rich and James Howell.

The olio is said to be made up of clever people, among whom are Bonita, who, assisted by her three little pickaninies, will furnish a delightful plantation sketch; Bennett and Rich, in their character singing act, entitled "At Camp in the Philippines"; the Yale duo, marvelous club jugglers; Mile. Vida, in a European novelty that promises to make a decided sensation; Colvert and Howell, in their unique singing and dancing specialty, and Miss Alice Cheslyn, one of America's sweetest singers.

The closing burlesque is entitled "A Glimpse of Stagehand."

#### "Pennsylvania" to Open Academy.

Daniel L. Hart's stirring melodrama, "Pennsylvania," will be the first attraction of the year at the Academy of Music, commencing a week from tomorrow night, with the usual Tuesday, Thursday and Saturday matinees.

"Pennsylvania" was formerly known as "Underground" and was one of the most realistic dramas of its day. It shows a mine explosion very thrillingly, and its story is interesting and well told. A good company will, it is said, interpret the play.

During the season the Academy of

Music will be under the local management of Mr. W. T. Powell, a theatrical manager of experience who promises several new conveniences at the popular Ninth Street playhouse.

One of the chief improvements will be a new entrance, to be used by persons holding reserved seat tickets, which should greatly relieve the usual congestion at the Academy doors every night. Among the attractions that Manager Powell will present during the early part of the season are: "The Road to Ruin," "The White Slave," "A Ragged Hero," "The Bandit King," and "Only a Shop Girl."

#### "The Show Girl" at the National.

E. E. Rice's "The Show Girl" will be the initial attraction of the season at the National Theater, September 3.

The piece enjoyed a prosperous run at Wallack's Theater, New York, during June and July, and is described as a typical Rice performance, which means that it has a host of pretty girls attractively gowned and plenty of fun, melody, and action—in fact just the sort of a theatrical entertainment one can easily enjoy while the weather is warm.

#### Columbia's Initial Attraction.

"St. Ann" is announced by Messrs. Luckett & Dwyer as the opening attraction at the Columbia Theater next season, and the presentation of this piece will be the week beginning September 1.

As the play is an entirely new one to Washington theatergoers, it may be explained that its initial production is to be given in this city. However, the piece in manuscript form had been eagerly sought by many Broadway managers, when Paul Armstrong, the author, declined all offers and concluded to produce it himself.

The scenes of "St. Ann" are laid in New York, London, and Hawaii, and the story is not only modern, but is said to be distinctly up to date. The illusive charm which belongs to everything bohemian is omnipresent in the picture of artist life which "St. Ann" offers. It is, of course, a love story; in fact, it comprises several loves, but the themes are so deftly interwoven that they are described as harmonious parts of one strong story.

Around the character of "Ann Lacroix" the chief interest of the piece centers, and it is her life-problem which gives the greatest originality and interest to the play. She is a struggling young artist, who finally attains fortune and fame, but not until she has made one false step, which casts its shadow over the rest of her life.

She finally meets a man whom she really loves, and then realizes that she never cared for the one who betrayed her. The man, Gordon Titus, reciprocates her affection truly, but she refuses to marry him until she has convinced the one who had wronged her, Leon Richmond, that she cares nothing for him.

The scene shifts from New York to London, whither she has gone under an assumed name and achieved distinction as an artist. She has painted a picture termed "The Other Woman," and it becomes world-fame. It is an idealization

of Richmond's wife, and to Titus it is a confession of Ann's one error, which he readily forgives. Richmond, divorced by his wife, tries to win Ann's affections again, and even follows her to the Hawaiian Islands, whither she has gone to overtake her lover, Titus, who is going to devote his life to the legends of that region, practically a suicide, because he believes Ann does not love him.

This last act is described as one of the most tense and dramatic that has ever been presented. It is full of surprises, and the interest is sustained up to the final curtain.

#### Jeffries Eligible for Actor Class.

With the winning of the pugilistic honors the chances are that the champion, Mr. James J. Jeffries, will take up the dramatic career he abandoned a year or so ago, about the time the great American public began to manifest a lack of interest in the "acting out" of Mr. Jeffries as a star.

But following the manner of his "profession" Mr. Jeffries is now entitled to a front position in the list of this season's important dramatic productions and the theatrical world would not be in the least surprised were Mr. Jeffries to make the announcement that he has had written to order a melodrama with the title of "The Honest Hand That Pushed the Punch," and is getting in readiness to go a-touring the same as the other actors and actresses.

John L. Sullivan was about the first of the better known fighters to take up the stage, and one of his earliest managers was George W. Lederer, whose name is now so closely allied with the advancement of native dramatic art as represented by the efforts of the "well known society favorites of Washington," for Mr. Lederer has in his employ no fewer than thirty young women who claim that society suffered a rude shock when they determined to give up their positions in the different departments, shops, and laundries in favor of a theatrical career.

Mr. Lederer has recently been relating some of his experiences as the director of the tour of the great and only, yours truly, John L. Sullivan.

The following is, perhaps, the most characteristic of the stories:

"It was the first time John L. ever appeared on the stage and we had organized a combination of vaudeville and fast talent to support him. We gave out a challenge to all local fighters, agreeing to hand over a certain amount of money to anyone who could stand up against Sullivan for three or four rounds."

"When we reached my native town, Wilkesbarre, we found that the natives had been training a great big muscular blacksmith of widespread renown in the fighting line. The blacksmith insisted on going up against Sullivan at our performance, and was permitted to carry out his purpose. He started right off by handing Sullivan what he afterward described as one of the hardest soaks he ever received. It made the big pugilist angry, and he walked right down to the footlights and said:

"Ladies and gentlemen, it's a thousand dollars to a rotten apple this sucker won't last a minute."

"Then John L. marched back and hit the blacksmith a couple of whacks, as the result of which he didn't entirely regain consciousness for four days. It was one of the most laughable performances I ever saw—laughable, that is, from the point of view of everybody but the blacksmith."

#### Another Reuben and Maid Song.

One of the distinctive features of a Rogers' Brothers' show is the sight of Maurice Levy, the musical conductor of the company, leading the gallery as the occupants of the benches whistle one of the now numerous "Reuben and the Maid" songs.

This practice was first started by Mr. Levy with "The Innocent Maid" song, three seasons ago, and promises to be continued next year, when there will be another "Reuben and the Maid" number. This new song will be known as "The Troubles of the Reuben and the Maid," and, like all of its predecessors, the tune has been supplied by Mr. Levy, although the words are by J. Cheever Goodwin, who wrote the lyrics of "When Reuben Comes to Town," while Harry B. Smith owns to the authorship of the words of "The Wedding of the Reuben and the Maid," which was sung last season by the fraternal Rogerses, and Misses St. Clair and Beaupard, in "The Rogers Brothers in Washington."

#### A Unique Theater Record.

With the closing of the Columbia theater last night and the opening of Kernan's tomorrow afternoon the theaters of Washington have established a new local record. Heretofore the city's amusement seekers have found all of the theaters closed for a period ranging from three to six weeks, but the theatrical season of 1902-03 will be merged into the 1902-03 year without the dramatic field being entirely vacated for a single week.

Kernan's has always been among the first theaters of the Capital to open its doors, and as a rule its business during the warm weather has been very large—perhaps on account of the fact of its being the only place of amusement open, or it may be that the people who care for burlesque are anxious for a sight of